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John Snijders

Afternoon (Faun)

(shorter version 4 August 2017)

Afternoon (Faun)

♩=48

John Snijders

First system of musical notation (measures 1-3). The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 1 features a mezzo-forte (*m.g.*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 2 is marked *f* (forte) and features a dense, sustained chordal texture in both hands. Measure 3 returns to the mezzo-forte (*m.g.*) melody and piano (*p*) accompaniment.

Second system of musical notation (measures 4-6). Measure 4 is marked *f* (forte) and features a dense, sustained chordal texture in both hands. Measure 5 is also marked *f* (forte) and continues the dense texture. Measure 6 features a mezzo-forte (*m.g.*) melody in the right hand and a piano (*p*) accompaniment in the left hand.

Third system of musical notation (measures 7-9). Measure 7 is marked *f* (forte) and features a dense, sustained chordal texture in both hands. Measure 8 is also marked *f* (forte) and continues the dense texture. Measure 9 features a mezzo-forte (*m.g.*) melody in the right hand and a piano (*p*) accompaniment in the left hand.

Fourth system of musical notation (measures 10-12). Measure 10 features a mezzo-forte (*m.g.*) melody in the right hand and a piano (*p*) accompaniment in the left hand. Measure 11 is marked *f* (forte) and features a dense, sustained chordal texture in both hands. Measure 12 features a mezzo-forte (*m.g.*) melody in the right hand and a piano (*p*) accompaniment in the left hand.

13 *m.g.*

f

p

16 *m.g.*

f

p

19

21 *m.g.*

m.g.

m.g.

m.g.

p

25 *m.g.*

dim. *pp* *dim.* *pp*

p doux et expressif *p* doux et expressif

pp *pp*

30

dim. *pp* *dim.* *pp*

p doux et expressif *p* doux et expressif

pp *pp* *pp*

35

dim. *dim.* *pp* *dim.*

p doux et expressif

pp *pp*

40

dim. *pp*

p doux et expressif

pp *pp* *pp*

44

pp

pp

pp

dim.

pp

dim.

p doux et expressif

49

pp

p doux et expressif

pp

pp

pp

pp

53

p

pp

pp

pp

pp

57

mf

mf

mf

mf

mf

63

pp mf pp mf

68

pp mf pp

73

pp

77

mf

82

pp *mf*

87

pp *mf* *pp* *mf*

92

pp

96

Dans le movt. plus animé

98

ppp *sfz*

99

7 6 6 ppp

sfz

Dans le movt. plus animé

100

7 6 6 ppp

sfz

101

7 6 6 ppp

pp

sfz

103

7 6 6 ppp

pp

sfz

105

7 6 6 ppp

pp

sfz

107

Dans le movt. plus animé

109

Dans le movt. plus animé

111

112

114

115

7 6 6

sfz *ppp*

116

7 6 6

sfz *ppp*

118

6 6 6

mp

121

6 6 6

mp

123

8va

6

6

6

mp

3

3

3

3/4

3/4

3/4

125

8va

6

6

6

mp

3

3

3

3/4

3/4

3/4

127

8va

6

6

6

3

3

3

3

3

3

3/4

3/4

3/4

129

3/4

3/4

3/4

3/4

3/4

3/4

3/4

3/4

131

8va

mp

6 6 6

3 3 3

133

8va

6 6 6

3 3 3

135

138

pp

3 3

140

Measures 140-141. The right hand features a complex triplet pattern in the treble clef, while the left hand plays a steady eighth-note accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#).

142

Measures 142-143. Measure 142 continues the previous pattern. Measure 143 shows a change in the right hand's texture, with a *pp* (pianissimo) dynamic marking. The left hand continues its accompaniment.

144

Measures 144-145. The right hand returns to a complex triplet pattern. The left hand's accompaniment remains consistent. The key signature has three sharps.

146

Measures 146-147. Measure 146 features a *pp* (pianissimo) dynamic marking and a change in the right hand's texture. Measure 147 returns to the triplet pattern. The left hand continues its accompaniment.

148

Measures 148-149. Measure 148 continues the triplet pattern. Measure 149 shows a change in the right hand's texture, with a *pp* (pianissimo) dynamic marking. The left hand continues its accompaniment.

150

151

152

153

154

155

156

157

158

159

160

pp

3 3

162

pp

3 3

164

pp

pp

166

pp

pp

168

pp

pp

pp